Note to Users

Welcome to the CAAP Sample Reading Test!

You are about to look at some sample test questions as you prepare to take the actual CAAP test. The examples in this booklet are similar to the kinds of test questions you will see when you take the actual CAAP test. Since this is a practice exercise, you won’t receive a real test score. The aim of this booklet is to give a sense of the kinds of questions examinees will face and their levels of difficulty. An answer key is provided at the end of the booklet.

We hope you benefit from these sample questions, and we wish you success as you pursue your education and career goals!

CAAP Reading Test

The CAAP Reading Test is a 36-item, 40-minute test that measures reading comprehension as a combination of two general categories: referring and reasoning. Within each of these two general categories are several content categories that further specify the skills and knowledge assessed by each test question. Referring test questions pose questions about material explicitly stated in a passage. Reasoning test questions assess proficiency at making appropriate inferences, demonstrating a critical understanding of the text, and determining the specific meanings of difficult, unfamiliar, or ambiguous words based on the context.

The four reading passages come from four general content areas, one passage from each area:

• **Prose Fiction**: Entire stories or excerpts from short stories or novels.
• **Humanities**: Art, music, philosophy, theater, architecture, dance.
• **Social Studies**: History, political science, economics, anthropology, psychology, sociology.
• **Natural Sciences**: Biology, chemistry, physics, physical sciences.

Samples of test questions in the CAAP Reading Test are provided on the following pages.
READING TEST
40 Minutes—36 Questions

DIRECTIONS: There are four passages in this test. Each is followed by nine questions. After reading a passage, choose the best answer to each question by circling the corresponding answer option. You may refer to the passages as often as necessary.
Passage I

Geysers are spectacular hydrothermal events. The word geyser is derived from an old Icelandic verb, gjose, meaning to erupt. It refers specifically to a reservoir of hot water that intermittently and explosively ejects part or all of its contents. Activity in most geyser areas ranges over a wide spectrum: quiescent hot pools, vigorously boiling pools, dry stream jets, mud pots, and geysers. Although there are several thousand hot springs in the world, there are not more than about 400 geysers. In Yellowstone National Park, the most extensive geyser area, the ratio of hot springs to geysers is about ten to one.

A geyser is essentially a hot spring but its unique characteristic is that it periodically becomes thermodynamically and hydrodynamically unstable. A very special set of circumstances must exist for a hot spring to erupt. It must have a source of heat. It must have a place to store water while it is heated up to just the right temperature, an opening of the optimum size out of which to throw the hot water, and underground channels adequate for bringing in fresh water after an eruption. Only very rarely does the right combination exist. When there is little water but intense heat, a steam vent called a fumarole exists. A mud pot occurs when the hot water is laden with dirt. If there is plenty of incoming water but it is comparatively cool, it is a hot pool; or if too hot, a spouter continuously spitting out steam and hot water. If the opening is too large or the reservoir so shaped that circulation can occur freely, instabilities may not be able to develop and the hot spring simply boils.

A geyser erupts when a part of its stored hot water becomes unstable, i.e., its heat content reaches some critical level of distribution. Abrupt and vigorous generation of steam occurs within the geyser comparatively close to its surface opening. The transformation of 1 g of water to steam can do as much work as the detonation of 1 g of explosive. Water in the form of steam occupies more than 1500 times as much volume as in the form of liquid, the same ratio as the gases generated by a solid explosive. The presence of steam greatly modifies both temperature and fluid distributions, forcibly throwing water out of the geyser and precipitating a full-fledged eruption. When the geyser has exhausted its excess heat and water, it returns to a stable condition, all set to begin a new cycle of instability. The buildup of heat usually results from hot water or steam entering the reservoir at a deep level, a few hundred to a few thousand meters below.

Although no two geysers are alike in all respects, most fall into one of two rather distinct classes and traditionally have been classed as fountain or pool, and columnar or cone geysers. Fountain or pool geysers are usually characterized by their surface pools of hot water. Their eruptions consist of series of steam and water explosions the source of which are blobs of superheated water which suddenly rise to the surface of the upper basin and flash into steam.

Columnar or cone geysers for the most part display cones or protuberances above their narrow subsurface tubes which are filled with water and are emptied partially or completely during eruptions. Their eruptions are precipitated when underlying superheated water down within the tube is heated to the point where steam bubbles begin to form. These bubbles reduce the . . . pressure of the overlying water column, more superheated water flashes into steam, and soon the whole tube empties itself catastrophically. . . .

Geysers are not common geologic features. They exist only here and there in a few widely separated, highly localized regions. The most famous areas are in Yellowstone National Park in northwestern United States, Iceland, the North Island of New Zealand, Kamchatka in northeastern USSR [Russia], and Japan. . . .

All of the principal geyser areas are found in volcanic regions. . . .

No geyser looks or acts the same as any other. Each has its own arrangement of reservoirs and tubes, water supply, and heat source. However, by closely observing the activity of individual geysers and groups of them, it is possible to learn much concerning the general nature of operational modes. . . .

Waimangu, the largest geyser ever observed to erupt, was very active from January 1900 to November 1904. Its dormant site is now almost unidentifiable by the growth of vegetation. When active, an eruption, occurring at about 36 hr intervals, threw jets of mud, rocks, water, and steam to heights of up to 450 m in one large explosive burst. . . .

Old Faithful is perhaps the best known in the world. . . .

[Its] eruption is heralded by premonitory splashes that rise to a height of a few meters. The eruption starts with a higher splash, quickly followed by another and another, each noisily rising to a greater height before the others have completely fallen to the ground. It takes a minute or two for the ebullient column of gushing water to reach its peak. One or two spurts may shoot even higher before the column begins to fall in easy stages. Total water play will last from 2 to 5 min, followed by several minutes of steam play during which steam in great quantities billows out of the opening. . . . The time to the next eruption can range from 30 to 100 min. It is predictable to within 5 min based on its just-passed length of play.

1. The production of steam causes the eruption of a geyser because:
   A. steam is lighter than water.
   B. geysers require intense heat.
   C. steam takes up more space than water.
   D. hot water rises while cold water sinks.

2. If the water supply to a geyser were greatly reduced, it is most likely that the geyser would become a:
   F. mud pot.
   G. spouter.
   H. hot pool.
   J. fumarole.

3. According to the passage, geysers are most likely to occur:
   A. near the equator.
   B. in cold climates.
   C. in volcanic regions.
   D. at low altitudes.

4. For a geyser to exist, each of the following conditions must be present EXCEPT:
   F. a source of heat.
   G. a protuberance above the surface.
   H. a system to supply fresh water.
   J. a place to store water.

5. A hot spring that continually shoots out steam and hot water is called a:
   A. spouter.
   B. geyser.
   C. fumarole.
   D. hot pool.

6. One of the most famous geyser areas is located in:
   F. Greenland.
   G. Panama.
   H. China.
   J. New Zealand.

7. Compared to those of Old Faithful, the eruptions of Waimangu can most accurately be characterized as:
   I. more explosive.
   II. of longer duration.
   III. more frequent.
   A. I only
   B. II only
   C. III only
   D. I and II only

8. A geyser is a hot spring in which both the water temperature and the amount of water present:
   F. fluctuate periodically.
   G. cause vigorous boiling.
   H. are constant.
   J. maintain thermodynamic equity.

9. All of the following characteristics will usually differ from geyser to geyser EXCEPT:
   A. type of geographic location.
   B. type of surface opening.
   C. arrangement of reservoirs and tubes.
   D. source of heat.
Imagine a morning in late November. A coming of winter morning more than twenty years ago. Consider the kitchen of a spreading old house in a country town. A great black stove is its main feature; but there is also a big round table and a fireplace with two rocking chairs placed in front of it. Just today the fireplace commenced its seasonal roar.

A woman with shorn white hair is standing at the kitchen window. She is wearing tennis shoes and a shapeless gray sweater over a summery calico dress. She is small and sprightly, like a bantam hen; but, due to a long youthful illness, her shoulders are pitifully hunched. Her face is remarkable—not unlike Lincoln’s, craggy like that, and tinted by sun and wind; but it is delicate too, finely boned, and her eyes are sherry-colored and timid. “Oh my,” she exclaims, her breath smoking the windowpane, “it’s fruitcake weather!”

The person to whom she is speaking is myself. I am seven; she is sixty-something. We are cousins, very distant ones, and we have lived together—well, as long as I can remember. Other people inhabit the house, relatives; and though they have power over us, and frequently make us cry, we are not, on the whole, too much aware of them. We are each other’s best friend. She calls me Buddy, in memory of a boy who was formerly her best friend. The other Buddy died in the 1880’s, when she was still a child. She is still a child.

“I knew it before I got out of bed,” she says, turning away from the window with a purposeful excitement in her eyes. “The courthouse bell sounded so cold and clear. And there were no birds singing; they’ve gone to warmer country, yes indeed.” . . .

It’s always the same: a morning arrives in November, and my friend, as though officially inaugurating the Christmas time of year that exhilarates her imagination and fuels the blaze of her heart, announces: “It’s fruitcake weather!” . . .

We eat our supper (cold biscuits, bacon, blackberry jam) and discuss tomorrow. Tomorrow the kind of work I like best begins: buying. Cherries and citron, ginger and vanilla and canned Hawaiian pineapple, rinds and raisins and walnuts and whiskey and oh, so much flour, butter, so many eggs, spices, flavorings . . .

But before these purchases can be made, there is the question of money. Neither of us has any. Except for skinflint sums persons in the house occasionally provide (a dime is considered very big money); or what we earn ourselves from various activities: holding rummage sales, selling buckets of handpicked blackberries, jars of homemade jam and apple jelly and peach preserves, rounding up flowers for funerals and weddings . . .

But one way and another we do each year accumulate Christmas savings, a Fruitcake Fund . . .

The black stove, stoked with coal and firewood, glows like a lighted pumpkin. Eggbeaters whirl, spoons spin round in bowls of butter and sugar, vanilla sweetens the air, ginger spices it; melting, nose-tingling odors saturate the kitchen, suffuse the house, drift out to the world on puffs of chimney smoke. In four days our work is done. Thirty-one cakes, dampened with whiskey, bask on window sills and shelves.

Who are they for?

Friends. Not necessarily neighbor friends: indeed, the larger share are intended for persons we’ve met maybe once, perhaps not at all. People who’ve struck our fancy. Like President Roosevelt. Like the Reverend and Mrs. J. C. Lucey, Baptist missionaries to Borneo who lectured here last winter. Or the little knife grinder who comes through town twice a year . . .

Now a nude December fig branch grates against the window. The kitchen is empty, the cakes are gone; yesterday we carted the last of them to the post office, where the cost of stamps turned our purse inside out. We’re broke. That rather depresses me, but my friend insists on celebrating—with two inches of whiskey . . . we divide between a pair of jelly glasses . . . My friend waltzes round the stove, the hem of her poor calico skirt pinched between her fingers as though it was a party dress: Show me the way to go home, she sings, her tennis shoes squeaking on the floor. Show me the way to go home.

Enter: two relatives. Very angry. Potent with eyes that scold, tongues that scald. Listen to what they have to say, the words tumbling together into a wrathful tune: “A child of seven! whiskey on his breath! are you out of your mind?” . . .

. . . My friend gazes at her shoes, her chin quivers, she lifts her skirt and blows her nose and runs to her room. Long after the town has gone to sleep and the house is silent except for the chimings of clocks and the sputter of fading fires, she is weeping into a pillow already as wet as a widow’s handkerchief.

“Don’t cry,” I say, sitting at the bottom of her bed and shivering despite my flannel nightgown that smells of last winter’s cough syrup, “don’t cry,” I beg, teasing her toes, tickling her feet, “you’re too old for that.”

“It’s because,” she hiccups, “I am too old. Old and funny.”

“No funny. Fun. More fun than anybody. Listen. If you don’t stop crying you’ll be so tired tomorrow we can’t go cut a tree.”

She straightens up . . . “I know where we’ll find pretty trees, Buddy. And holly, too. With berries big as your eyes. It’s way off in the woods. Farther than we’ve ever been. Papa used to bring us Christmas trees from there: carry them on his shoulder. That’s fifty years ago. Well, now: I can’t wait for morning.”

From Truman Capote, Selected Writings. ©1963 by Random House, Inc.
10. The passage as a whole suggests about Buddy’s cousin that she is:
   F. a better person than Buddy’s other relatives.
   G. a burden to her family.
   H. easily taken advantage of.
   J. a poor role model for Buddy.

11. On the basis of the information contained in the passage, Buddy would most likely describe the other relatives who live in the house as:
   A. responsible.
   B. stingy.
   C. youthful.
   D. religious.

12. The two character traits that are most directly contrasted with one another in the passage are:
   F. generosity and meanness.
   G. playfulness and religiousness.
   H. weakness and stinginess.
   J. helplessness and fearfulness.

13. Given the events presented in the passage, Buddy and his cousin are most likely similar in that they:
   I. are isolated from the others in the house.
   II. are bored with the dreary lives they have to lead.
   III. take pleasure in doing simple activities.
   A. I only
   B. III only
   C. I and II only
   D. I and III only

14. Given her presentation in the passage, it could most logically be inferred that Buddy’s cousin is the kind of person who might enjoy:
   F. playing practical jokes.
   G. going to church.
   H. working in a factory.
   J. taking walks in the woods.

15. That Buddy does not name or specifically describe the other relatives in the house most likely indicates that:
   A. being a small child, Buddy does not know all the relatives’ names.
   B. he never thinks about his relatives.
   C. his cousin does not like the relatives.
   D. he finds the relatives distant and cold.

16. The events depicted in the passage illustrate the point that:
   F. being selfish is preferable to being naive.
   G. those who enjoy life are more intelligent than those who do not.
   H. people ought to be charitable toward those less fortunate than themselves.
   J. innocence of spirit can sometimes prevail over self-righteous cruelty.

17. The phrase “words tumbling together into a wrathful tune” (lines 88–89) indicates that:
   A. the relatives are being lighthearted.
   B. the relatives’ words are unintelligible.
   C. Buddy is paying no attention to the relatives’ words.
   D. Buddy is struck by the relatives’ tone as well as by their actual words.

18. At the very end of the passage, Buddy’s cousin’s mood changes from:
   F. sadness to enthusiasm.
   G. sadness to indifference.
   H. indifference to enthusiasm.
   J. joy to sadness.
Passage III

The printing of music differs essentially from the printing of a purely verbal text. As this difference arises from the divergence between the nature of music and the nature of literature, it must be summarised at the outset. Whereas in a verbal text the letters forming a word represent a concept to be conveyed by the eye to the brain, in music the note, whether accompanied by a text or not, is primarily an instruction to bring into action lungs or fingers, or both combined, in order to produce a sound at a certain pitch and of a certain duration. Besides devising symbols to convey these instructions with unmistakable precision, the musical typographer has also to bear in mind the need to indicate as clearly as possible, first, the interval, of whatever degree, between the pitch of one note and that of the next, and second, the changes in spacing between one note or group of notes and the next, as required by changes in time-values. These are principles of horizontality.

The vertical principle is equally important, and is likewise one that hardly arises in the printing of words. Two or more notes may need to be printed in one or more staves, in exact vertical alignment, in order to produce the simultaneous sound known as a chord. In vocal works, a precise vertical relationship has also to be established between the notes on the stave and the syllables of the underlying text. Because, moreover, in performance music is usually placed further away from the eye than is the text of a book when being read, the factors of distance and proportion produce special problems of design. All these essentials are closely inter-related, and are peculiar to the nature and purpose of musical notes, whether they are to be printed from movable type or by any other process. Consequently, their design, shape, and spacing on the page are much more complex than those of the letters of a word.

The early history of printing, from about 1450 to the end of the year 1500, is usually known as the period of ‘incunables’, a term derived from the Latin word ‘incunabulum’, which means a cradle and hence the first beginnings of the art. It was during this time, when the printing of books soon reached a high level of technical excellence often combined with great beauty of design, that the printing of music began. . . . (I)It should be remembered that, as with books, so with music, the printer strove to reproduce mechanically the style of the best manuscripts.

The incunable period was also one of the most momentous in musical history, marked by great strides . . . in the skill of composing polyphonic music. But the printing of such compositions, elaborate as they were in rhythm and notation, posed problems that baffled the early printers, even after they had mastered the technique of fitting notes on to staves in the liturgical books on which their efforts in the field of music were mainly concentrated. They also produced books dealing with various aspects of theory and instruction, many of which required short musical examples. In order to reproduce these, the printers generally used blocks, mostly of wood, sometimes perhaps of metal. For music in liturgies, however, they preferred movable type. Before 1501, nearly 270 liturgies with music appeared, and about a score of books containing musical examples. But not one book of polyphonic compositions came from any press anywhere in Europe.

This preponderance of liturgy was due to universal demand and to the fact that, compared with polyphony, its music was simple, consisting almost entirely of plainsong, which was monophonic and so restricted in range that it rarely exceeded the compass of a stave of four or five lines. Because its notes had few variations in time-value, the basic forms of their physical shapes likewise varied little. Thus the problem of designing and casting the music types was limited from the outset . . . .

Even after the music-type had been cast, the technical problems were still very great. The printer had to devise a system for correlating staves, notes and text. (This was made easier if, as not infrequently happened, either the space for the stave was left blank and the lines were ruled by hand, or the notes were so added on a printed stave.) . . .

The skill acquired by the early printers was not used with progressive consistency, nor did it undergo much technical development. Even in the 1490s, the staves were often left blank for the notes to be added by hand. Sometimes both staves and notes were still so added. The reasons for this were liturgical, economic, and technical. Music-type was costly and consequently scarce. Its use in a double impression was slow and expensive. Not all those who printed service books could afford this extra luxury. By no means all dioceses followed the use of Rome. Local requirements could be met more conveniently if the notes, at least, were added by hand. This enabled a printer to find a ready market for the same service book in different parts of Europe.

From A. Hyatt King, Four Hundred Years of Music Printing. ©1964 and 1968 by The Trustees of the British Museum.

19. The passage argues that the printing of music differs from the printing of verbal text in that:

I. verbal text conveys concepts, while music also conveys instructions for physical action.

II. verbal text involves only horizontal elements, while music employs a vertical aspect.

III. music printing created special problems of design and technique which did not arise in the printing of verbal text.

A. I only
B. III only
C. I and III only
D. I, II, and III
20. According to the passage, music printing took longer to perfect than book printing because:
   F. few people could read music in the fifteenth century.
   G. book printing is technically less demanding than music printing.
   H. vertical layout had to be perfected first in printed texts.
   J. printers had fewer opportunities to produce music books.

21. According to the passage, the design of a piece of printed music must take into account the fact that:
   A. fewer people know how to read music than can read words.
   B. music is read from right to left, verbal text from left to right.
   C. books of literature were meant to be pleasing to the eye, books of music to be merely functional.
   D. during a performance, music is usually viewed at a greater distance than is the text of a book.

22. From the discussion of the period of “incunables” in lines 37–47, it can most logically be concluded that the quality of books of literature produced during this period:
   F. improved fairly rapidly over time.
   G. tended to be better for music books than for literature.
   H. was better than that of the manuscripts they imitated.
   J. was excellent from the beginning.

23. From the description of liturgical music in lines 66–75, it can most logically be concluded that this form of music was:
   A. unpopular during the fifteenth century.
   B. complex and difficult to play.
   C. relatively straightforward in character.
   D. not suited for translation into book form.

24. Which of the following is NOT mentioned in the passage as being characteristic of the books published by the first music printers?
   F. Stave lines and notes often added by hand
   G. Staves usually four or five lines in height
   H. Preponderance of liturgical music
   J. Inexpensive paper and binding

25. According to the passage, the incunable period was important in the history of music because during this period:
   A. music became more widely available through printing.
   B. advances were made in the composition of polyphonic music.
   C. books of polyphonic compositions became available to teachers and students.
   D. there was an increase in the production of instructional music books.

26. There is virtually no reference in the passage to nonreligious music in early music printing. It can most logically be inferred from this absence that:
   F. nonreligious works were monophonic.
   G. the church was the only group interested in music.
   H. there was a larger market at the time for liturgical works.
   J. the author was not interested in discussing nonreligious music.

27. From lines 83–96, it can most logically be concluded that early music printers:
   A. were slow to develop technical improvements.
   B. were unwilling to share their techniques with each other.
   C. had easy access to movable type.
   D. had little knowledge of the intricacies of music.
Passage IV

“Beasts abstract not,” announced John Locke, expressing mankind’s prevailing opinion throughout recorded history. Bishop Berkeley had, however, a sardonic rejoinder: “If the fact that brutes abstract not be made the distinguishing property of that sort of animal, I fear a great many of those that pass for men must be reckoned into their numbers.” Abstract thought, at least in its more subtle varieties, is not an invariable accompaniment of everyday life for the average man. Could abstract thought be a matter not of kind but of degree? Could other animals be capable of abstract thought but more rarely or less deeply than humans? . . .

Until a few years ago, the most extensive attempt to communicate with chimpanzees went something like this: A newborn chimp was taken into a household with a newborn baby, and both would be raised together—twin cribs, twin bassinets, twin high chairs, twin potties, twin diaper pails, twin babypowder cans. At the end of three years, the young chimp had, of course, far outstripped the young human in manual dexterity, running, leaping, climbing and other motor skills. But while the child was happily babbling away, the chimp could say only, and with enormous difficulty, “Mama,” “Papa,” and “cup.” From this it was widely concluded that in language, reasoning and other higher mental functions, chimpanzees were only minimally competent: “Beasts abstract not.”

But in thinking over these experiments, two psychologists, Beatrice and Robert Gardner, at the University of Nevada, realized that the pharynx and larynx of the chimp are not suited for human speech. . . . It might be, the Gardners reasoned, that chimpanzees have substantial language abilities which could not be expressed because of the limitations of their anatomy. Was there any symbolic language, they asked, that could employ the strengths rather than the weaknesses of chimpanzee anatomy?

The Gardners hit upon a brilliant idea: Teach a chimpanzee American sign language, known by its acronym Ameslan. . . . It is ideally suited to the immense manual dexterity of the chimpanzee. It also may have all the crucial design features of verbal languages.

There is by now a vast library of described and filmed conversations, employing Ameslan and other gestural languages, with Washoe, Lucy, Lana and other chimpanzees studied by the Gardners and others. Not only are there chimpanzees with working vocabularies of 100 to 200 words; they are also able to distinguish among nontrivially different grammatical patterns and syntaxes. What is more, they have been remarkably inventive in the construction of new words and phrases.

On seeing for the first time a duck land quacking in a pond, Washoe gestured “waterbird,” which is the same phrase used in English and other languages, but which Washoe invented for the occasion. Having never seen a spherical fruit other than an apple, but knowing the signs for the principal colors, Lana, upon spying a technician eating an orange, signed “orange apple.” After tasting a watermelon, Lucy described it as “candy drink” or “drink fruit,” which is essentially the same word form as the English “water melon.” But after she had burned her mouth on her first radish, Lucy forever after described them as “cry hurt food.” A small doll placed unexpectedly in Washoe’s cup elicited the response “Baby in my drink.” When Washoe soiled, particularly clothing or furniture, she was taught the sign “dirty,” which she then extrapolated as a general term of abuse. A rhesus monkey that evoked her displeasure was repeatedly signed at: “Dirty monkey, dirty monkey, dirty monkey.” . . .

In addition to Ameslan, chimpanzees and other nonhuman primates are being taught a variety of other gestural languages. At the Yerkes Regional Primate Research Center in Atlanta, Georgia, they are learning a specific computer language called (by the humans, not the chimps) “Yerkish.” The computer records all of its subjects’ conversations, even during the night when no humans are in attendance; and from its mini- strations we have learned that chimpanzees prefer jazz to rock and movies about chimpanzees to movies about human beings. Lana had, by January 1976, viewed The Developmental Anatomy of the Chim- panzee 245 times. She would undoubtedly appreciate a larger film library. . . .

Lana monitors her sentences on a computer display, and erases those with grammatical errors. Once, in the midst of Lana’s construction of an elaborate sentence, her trainer mischievously and repeatedly interposed, from his separate computer console, a word that made nonsense of Lana’s sentence. She gazed at her computer display, spied her trainer at his console, and composed a new sentence: “Please, Tim, leave room.” Just as Washoe and Lucy can be said to speak, Lana can be said to write.

At an early stage in the development of Washoe’s verbal abilities, Jacob Bronowski and a colleague wrote a scientific paper denying the significance of Washoe’s use of gestural language because, in the limited data available to Bronowski, Washoe neither inquired nor negated. But later observations showed that Washoe and other chimpanzees were perfectly able both to ask questions and to deny assertions put to them. And it is difficult to see any significant difference in quality between chimpanzee use of gestural language and the use of ordinary speech by children in a manner that we unhesitatingly attribute to intelligence. In reading Bronowski’s paper I cannot help but feel that a little pinch of human chauvinism has crept in, an echo of Locke’s “Beasts abstract not.” In 1949, the American anthropologist Leslie White stated unequivocally: “Human behavior is symbolic behavior; symbolic behavior is human behavior.” What would White have made of Washoe, Lucy and Lana?

28. Which of the following statements best expresses the passage’s main point?
   F. Very few humans are capable of abstract thought.
   G. Chimpanzees are good laboratory subjects.
   H. Chimpanzees learn more quickly than rhesus monkeys.
   J. Animals appear to be able to think abstractly.

29. The statement “beasts abstract not” is contradicted by the behavior of:
   I. Washoe.
   II. Lucy.
   III. Lana.
   A. I only
   B. III only
   C. II and III only
   D. I, II, and III

30. According to the passage, some of the new phrases chimps have invented resemble:
   F. English words.
   G. the quacking of ducks.
   H. crying.
   J. sign language.

31. According to the passage, Ameslan is well suited to chimps because it:
   A. has a small vocabulary.
   B. has few rules of grammar and syntax.
   C. is a symbolic language.
   D. is a manual language.

32. The discussion of the experiments conducted at Yerkes Regional Primate Research Center shows that chimpanzees:
   F. can learn languages other than Ameslan.
   G. prefer computers to movies.
   H. cannot identify grammatical errors.
   J. behave differently at night.

33. According to the passage, the difference between a chimp’s use of sign language and a child’s use of speech is:
   A. minimal.
   B. experimentally unobservable.
   C. related to the ability to negate.
   D. one of symbolic sophistication.

34. Implicit in the author’s argument is the assumption that the ability to abstract is an indicator of:
   F. intelligence.
   G. dexterity.
   H. longevity.
   J. humanity.

35. Which of the following recommendations for the future would be consistent with the information contained in the passage?
   I. We should avoid comparing humans’ abilities to those of animals.
   II. We should avoid sentimental attachments to chimpanzees and other nonhuman primates.
   III. We should continue to develop techniques of communication based on animals’ strengths.
   A. I only
   B. II only
   C. III only
   D. I and III only

36. The passage suggests that White’s statement (lines 114–116) is wrong because:
   F. few humans understand symbolism.
   G. not enough research on symbolic behavior has been done.
   H. symbolic behavior is impossible to define.
   J. some animals engage in symbolic behavior.
Correct Answers for Sample Reading Test Questions

Sample Passage 1
Excerpt from: Geysers and Geothermal Energy
Natural Science

<table>
<thead>
<tr>
<th>Question #</th>
<th>Correct Answer</th>
<th>Content Category</th>
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Sample Passage 2
Excerpt from Truman Capote: Selected Writings
Prose Fiction

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Excerpt from: *Four Hundred Years of Music Printing*
**Humanities**

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### Sample Passage 4
Excerpt from: *The Dragons of Eden*
**Social Science**

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